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A. D. HOCH, EDITOR

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LETTERS

Colonial Newsletter Editor:

Since receiving your January issue I can report the following new discoveries:

1652 Pine Tree Shilling. Unpublished muling of known dies; in Crosby's notation, "15-Q" -- obv. of Noe 26, rev. of Noe 27-8. Severe die injury at upper right reverse. The piece is now in the Norweb collection. It establishes that the order of emission was Noe 28-Noe 27 rather than the other way around; confirming this is the perfect-dies example of Noe 28 pictured in the Standard Catalogue. Whether this new variety was struck before or after Noe 26 I cannot tell.

1652 Pine Tree Shilling. Rediscovery of a Crosby variety unknown to Noe; Crosby's 2b-A2. Extensive alterations of the usually seen 2a-A1: tree recut, branches no longer disconnected, some leaves vertical, second A thin, middle stroke and serif of E vestigial, roots altogether different, there now being a strong central tap root. All serifs weaker. Rev. Colons added to legends--NEW ENGLAND: AN: DOM: E's and A's recut; serif added to top of G. This was formerly in the Parmelee collection and recently turned up in New York.

1722/1 H Colonies Françoises Sou. Plain overdate; the unique example turned up at the Pittsburgh convention last month, and is now in the writer's collection.

To Barnsley's list of authorized weights might be added the following:

New Hampshire. Original William Moulton coinage--"equal in Wt to English halfpence", and if one figures 46 to the pound, the authority would have enabled Moulton to make 4600 coppers in all, weighing 152.17.. grains apiece. Weights of those actually seen, 145 to 155 grs.; all are casts--the die-struck pieces are patterns. The Act of June 28, 1776 refers to native coppers weighing 130 grains; some patterns are nearer to this standard.

Virginia. Authorized weight by Royal warrant, 60 to the pound, or 116 2/3 grains apiece. Newman cites actual weights as 105 to 128 grains apiece, the vast majority being 115 to 120 gr. Apropos of Newman, perhaps I should mention that reverses N and Z on his plate of Virginia halfpence are transposed.

..... Walter Breen

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Sequential page 17

Second Printing - February, 1976

● A RECUT NEW JERSEY REVERSE, MARIS "v" ●

Upon a re-examination of the several examples of 1788 New Jersey, Maris 67-v, in the writer's collection, the undersigned was surprised to note that there were marked differences in certain letters comprising the reverse legend, although other minutiae of the horse head, plow, and date were identical in all specimens.

Examples of the same portion of both types are illustrated on the adjoining plate, greatly enlarged, from photographs taken thru a metallurgical microscope. The variety with straight footed letters is designated as Type I because it must have been struck first. The variety with cleft footed letters is designated as Type II because most of the letters have been recut for some unknown reason.

If this coin had been a modern mint issue, Type I and Type II would be catalogued unquestionably as two distinct varieties. But are they different varieties to collectors of the Early American Series? Are they sub-varieties?

The answer to such sixty-four dollar questions is, of course, that there is no agreement among numismatists, -even after a century of struggling with the problem, -as to definition of die variety and sub-variety, anymore than there is acceptance concerning such fundamental things as condition nomenclature or rarity tables.

The Connecticut Series is an especially fruitful field to study the transition of one variety into another by means of retouching, re-engraving, re-punching or whatever you want to call such alterations made by the die sinker to the working face of some particular die at one or more times during its useful life. We will have something to say later concerning Miller's classification of sub-variety by superscript numbers; but in the meantime, what are we going to call these two New Jersey reverses that are identical in all respects EXCEPT the letter punches? Please let us hear from you.

Edward R. Barnsley



Letter Type I



Letter Type II

● LOST AND FOUND (Continued) ●

At least half of my suggestion in "Lost and Found?" (The Colonial Newsletter, April, 1961) can be cancelled. There is a 1788 Massachusetts 12-H Cent!

Not long after writing the above article (concerning the possible whereabouts of the 1788 Massachusetts 5-H and 12-H Cents) I received a copy of the Matthew A. Stickney Catalog by Henry Chapman (1907). Here I found 12-H and 12-I listed on page 15 as adjacent lots, numbered 132 and 133, good and very fine, respectively. I then felt that perhaps there was a 12-H after all. I next wrote the American Numismatic Society and was told by Mr. Sawyer McA. Mosser that their collection included a 12-H. Subsequently, I received pictures of this variety from him (see Plate).

The "H" reverse can be described:

Upper stroke of dash - Light

M & S from tip of wing - S $1\frac{1}{2}$ below; M $\frac{3}{4}$ below

Total number of arrows - 10 close

Figures - Well spaced. 7 leans right; 8's lean left

Form of "S" - S

Tip of center leaf on the same level as the tip of first inside leaf. Second inside leaf close to leg. Bottom of branch very low and close to tail and dateline.

No period after "S" (Like reverse "N")

The following questions now remain:

(1) Why was the 12-H listed only as R-1? It now seems to be one of the rarer varieties. The obverse die looks well worn, being especially weak on the lettering. This was undoubtedly the last combination with obverse #12, and could account for its scarcity.

(2) Is there a distinctive 5-H (R-6) or is it the same as the two 1787/1788 "4"-I Cents pictured in the October, 1960, issue of this publication?

(3) The one "4"-I is now in the Massachusetts Historical Society collection and I presume was part of the Appleton collection. If this last is so, it should have been available to Crosby and Ryder. Why didn't they list it? I was told that a third specimen of this variety was in the ANS collection, however, Mr. Mosser wrote that their collection did not include a 1787/1788 "4"-I or the 1788 5-H.

W. P. Keller



□ A CONNECTICUT COPPER STRUCK OVER ITS OWN BROCKAGE PLANCHET □

I don't know whether or not numismatic study of the abnormally coined production of our Early American Mints indicates some kind of abnormal mind. I don't even care if it does, because the many classes of these mistruck deviates have intrigued me for years, - especially brockage pieces. I am happy when studying them, and that is what counts!

Anyway, one came along last month that completely floored me. It was a strangely double-struck Connecticut which had part of its obverse legend incused off center on the obverse, while directly thru the coin, in identical relative position on the reverse side, there showed up plainly the same fragments of obverse legend impressed in normal relief rather than brockage.

When I failed to solve the anomaly myself, I took the only sensible course left, and mailed the coin to Eric P. Newman whom I had confidence would come up with the right answer. He not only did, but he likewise photographed for me the obverse which is illustrated on the adjoining plate. His exact words clarifying the problem are quoted as follows:

"You really threw me a beauty with your 1787 Connecticut 33(2)-Z(5) *AUCT *CO reversed and sunk into the obverse while elevated and readable on the reverse in the identical places. I worked on it for hours. If the normal coin had been struck first and then three-fourths of the obverse of another coined copper were struck on top of the obverse the impression would not go through to the reverse if the reverse were still stuck in the reverse die.

"Therefore the brockage took place first. An off-center striking occurred with a struck coin stuck to the reverse die and a blank planchet three-quarters on top of it, the obverse die creating a raised area and the incuse being created by the impression from the struck coin. Then the messed up coin was centered and struck normally, and the old impressions did not entirely disappear."

To accomplish this feat the coiner, of course, had to turn over the planchet in between these two separate striking. Was this the result of his accidentally dropping the piece, or was he just a trickster who wanted to confuse collectors some one and three-quarter centuries later with a most unusual kind of mint error? No, I guess he just didn't care what happened as long as his fingers weren't pinched in the press.

If any readers of The Newsletter know of other Early American coins which are suspected of having suffered similar indignities at the coining press, the undersigned would be happy to have the details.

Edward R. Barnsley



Inverted Brockage Obverse
1787 Conn., Miller 33²-Z⁵

● ● SOME COMMENTS ON THE FUGIO CENTS OF 1787 ● ●

I. Introduction

One series of Early American coins which seem not to have received their due share of attention are the Fugio Cents of 1787. These are the first coins known to have been specifically authorized by the United States and are not "colonial" coins in a true sense; however, they are not considered by most collectors as a part of the official coinage of the United States, this distinction being reserved for the product of the official mint established in 1793.

The quantity of this coinage was probably large. Although no official record is known of the actual number produced, calculations based on the total amount of copper noted in the various entries in the Journal of Congress indicate that it could have approached 32 million pieces. This figure is approximately the total number of large cents produced by the official mint in its first 25 years of operation! Whether the actual quantity even approached this great number will probably never be known unless additional records are discovered; however, judging from the number of die varieties known to exist - at present 26 obverse and 33 reverse, including patterns but omitting the "New Haven" dies - there were certainly plans for a significant production. This is further evidenced by the considerable number of specimens available, many of which are in almost mint state.

A more realistic estimate of the quantity of coinage can be made by considering the known number of die sets. There are presently 22 obverses of the regular series and 28 reverses. An estimate of 30 sets of dies is probably close to the actual number.

Some dies may have been good for as many as 80,000 impressions, (The Making of Dies, Coins and Medals; J. A. Koeb; The Numismatist, November 1916.) while others apparently split into pieces very early in their history. An estimate of 50,000 pieces per die set may be excessive, but using this figure gives us an estimate of 1.5 million pieces which is probably a much more realistic number. Interestingly enough, this works out to be the equivalent of 32,800 lbs. of copper or approximately one half of the copper sold to Mr. James Jarvis by contract with the Board of the Treasury for the initial production and for which only partial payment was received. It seems reasonable to conclude therefore that the maximum possible total Fugio coinage was in the order of 1.5 million.

The first published classification of the Fugios was made by Eric P. Newman in 1949 and revised in 1952 in his now famous Varieties of the Fugio Cent. The only previous significant work was that of S. S. Crosby in his Early Coins of America published in 1875. Since 1952 some supplementary material, including a table of rarities, has been published by Q. David Bowers and James F. Ruddy in their pamphlet Empire Topics. A tabulation of attributed varie-

ties offered for sale during the past three years together with a considerable number which have been attributed by the writer indicates that quite a few of the varieties are now more common than this table of rarities shows and a new population census of the Fugios is definitely indicated. Also, several combinations may not exist as a result of confusion of the L and Q descriptions in classification, specifically 1-Q and 9-L.

A detailed study by the writer of the various die varieties has brought to light some fascinating facts which in turn lead to interesting conclusions regarding the history of the Fugios. First, some qualification of this study is necessary - the most obvious being the simple fact that the writer has been unable to assemble a complete set of all the varieties and combinations which exist and has had in a number of cases to work from photographs and borrowed specimens which could not be retained for an extended period of time. A considerable portion of the study requires a critical examination of several sharp specimens of a single die combination representing distinct die states for side by side comparison. This has been accomplished for only a few combinations.

Basically, the objectives of this study are to determine:

- (1) A history of the master hubs including the order of sinking of the various dies.
- (2) A history of die combinations and possible recombinations.
- (3) Evidence indicating undiscovered dies or combinations.
- (4) A history of the various letter and date punches, etc.
- (5) The techniques and peculiarities of workmanship during blanking, die sinking and production.

These objectives are far from being accomplished at the present time. The commentary which follows is offered in the hope that others who may be interested in this amazing group of coins can participate and contribute to the solution of its many problems and mysteries.

II. The Hubs and Dies

The Fugios are remarkable in their uniformity from die to die. This resulted from the use of master hubs for the major portions of both obverse and reverse dies together with exceptionally fine workmanship in the lettering of the individual dies.

The obverse hub consisted of the sundial, the sun, and its rays. Individually punched into each die were the motto MIND YOUR BUSINESS and its ornamentation, the date 1787, and FUGIO. , the ornamentation between the Roman numerals on the dial, the cinquefoils, and the floral ornamentation and pebble surface of the dialplate. The pebble surface may also have been on the hub.

This hub was truly a masterpiece. It must surely have been of the finest imported "steel" - probably carefully carburized wrought iron - and certainly required hundreds of hours to complete. The ray structure was particularly well executed. What severe frustration and disgust must have been the feeling of its maker when in the final numbering of the dialplate, perhaps working at night with poor light and fatigued from pressure to complete the task, he yielded to an optical illusion and added an extraneous fifth bar to the left side of the Roman numeral IIII, thereby spoiling the entire piece!

Having cut away the metal on the hub, there was no correcting the mistake. It appears that the most expedient method was chosen to rectify the error, that of covering it with an ornament on each individual die. An ornament punch, the same one used to ornament the motto, was punched over the error on each die. This resulted in a raised ornament between the V and IIII which hid the mistake reasonably well. It was then necessary to ornament the remaining numerals for uniformity and these too were individually punched into each die.

Another method was available for correcting this error. This would have been to cut out the excess raised portion of the IIII on every die, but this represented considerably more effort and care than punching the ornaments. Inasmuch as the sundial appearing on the Continental Currency of February 17, 1776 is not ornamented, and in view of the hub error and overcrowding between some of the numerals, it is reasonable to presume that the original intent of the designer was that the dial numerals would not be ornamented, and that the ornamentation was added simply to correct the unfortunate error. These events seem to rule out the use of an intaglio on which the error would almost certainly have been corrected. Subsequent hubs were ornamented with incuse patterns giving an incuse ornamentation on the strikings. These may therefore be copies of the original Fugio cent. (I am speaking of the "New Haven" dies.)

With the possible exception of 5, all the obverse dies (numbers 1-22) were sunk from this master hub including the "club ray" dies, numbers 2, 3 and 4. These "club ray" dies were perhaps sunk after the master hub suffered a catastrophic failure in the region of the sun and its rays, the rays being "reconstructed" on the individual dies. Hub chipping and wear which can be observed indicates that 2, 3 and 4 were manufactured very late in the life on the master hub. Sufficiently good specimens of 5 have not been available to render a decision on this piece but it appears to be either a different hub or an extensively reworked die. Several of the obverses show rather extensive rework.

The order of sinking of the individual dies from the master hub is useful in drawing conclusions relative to certain features of the obverse. A minute amount of shipping of the obverse hub occurred each time that it was sunk into a matrix. This can best be observed in the ray structure, in the fine lines between the sundial and its mount, and about the various numerals on the dialplate. Considerable comparison is required to ascertain that a

particular feature is due to progressive hub damage and not to die damage or rework. This is quite time consuming and rather tedious; hence, very subject to error. Thusfar, the various varieties have been catagorized by the writer in groups as early, middle, or late sinkings.

The earliest sinkings appear to be 13, 1, and 8 in that order. The 1 die was apparently chosen as a trial piece in that a "foreign" set of punches was used for the FUGIO. The motto MIND YOUR BUSINESS is entirely hand cut into the die - no punches were used; however, the date punches are of the regular set used on the large majority of the varieties. The cinquefoil punches were not used. The single ornament following the date is a composite of a handcut X with a round dot punched at the crossing and another within each V, each touching the center dot. The handcut letters in the motto are exceptionally well done and were styled to give the appearance of the horizontal serrations subsequently used on the face of each letter punch for the obverse and reverse mottos. These serrated-face punches are somewhat unusual. The effect may have been accomplished by driving the punch onto a single cut file surface prior to hardening. It can be clearly observed on well-struck pieces and is a wonderful means for identifying individual punches.

The 13 die was probably the first chosen for punching. This is indicated by the exceptional care taken in the placement of the punches, the evenness of lettering, etc. Each of the letters in the motto appears to be double punched - this however is not the case. The effect is created by the style of the letter punches apparently in an attempt to duplicate the style of the handcut letters on obverse or perhaps the reverse is true. In any case, the punches must have been reworked to remove the double left edge as it does not reappear on the other varieties. On very fine specimens of 13, the second cinquefoil (upper left) can be seen to have been lightly punched about 1/32 of an inch low and corrected in the final punching. The obvious care of workmanship is evident also in the dialplate handwork.

A final comment on the eyes of the sun seems in order here. The mechanics of the situation indicate that the eyes on the hub were the narrow oval eyes as seen on 13 (and 1, 7 and 9), and that these were opened up on individual dies to give the circular eyes on the other varieties. Several are slightly cockeyed.

The reverse hub is also interesting but is extremely difficult to analyze on the basis of chipping. This hub, which was used for all the regular dies with the exception of Z, consisted on the thirteen interlocking links and the center ring with the incuse letters UNITED STATES and the incuse cinquefoils. The motto WE ARE ONE was punched into each individual die. Hub chipping which can be positively identified is to be found on the edges of the letters UNITED STATES around the center ring. The order of die sinking from this hub is too far from being determined to warrent comment at this time.

In subsequent discussion, the various links of the chain are identified by number and are always related to the master hub. These rings are numbered clockwise from ring number one. Ring number one is identified in the following manner. With relation to the last S in STATES and the U in UNITED - there is a link of the chain directly above each of these letters. Mentally draw a line from the center of the coin through each of these letters to the edge of the coin. Each line will bisect a ring; the ring in the center of this pie shaped section, untouched by either line, is ring number one. Ring one should always be identified in this manner regardless of the position of the motto WE ARE ONE within the center. Rings one and two are what I call the "pointed rings" because of the thinness of each link at its top left resulting in a slight point at the top of each. The "top" of a link is always at the outside edge of the coin, the "bottom" of a link is always toward the center!

During this study a considerable number of peculiarities and mistakes on various dies have been noted which are quite useful for classification purposes and additional supposition; however, these will not be included in this series of comments. One interesting fact will be noted however; this is the obvious care in striking. Very few specimens were struck badly off center and of those which were so struck, many were intentionally restruck well centered. The faint outline of the prior striking can be seen on a number of the mint state specimens which are available.

A certain amount of artistic license, or perhaps horseplay, is evident also. The writer recently obtained three specimens which are double struck. One is an 11-B which is mint state and shows two suns and two dates. Both sides are double struck. Two others, an 8-X and a 13-X show two dates and two mottos. On both of these specimens the reverses were protected by a blank planchet during the second strike. The 13-X is circulated, the 8-X is mint state. One or both of these may have been accidental, having been caused by a coin sticking to the top die and dropping off onto the fresh planchet just before the second impact. If this was the case, it indicates that the top die in the drop press was the obverse. The position of the dies in the presses can be determined in a number of ways and is important since this fact of workmanship in combination with other clues, such as crimped edge burrs - or their lack, may eventually permit a determination of which varieties were minted at the same locations and whether dies traveled between mints.

III. The "Struck Through" Fugios

In his Early Coins of America, Crosby states in his discussion of the Fugio Cents, page 300, "Figure 43, shows rings struck through from the obverse; this is often seen, and on some, the impression of the reverse is visible on the obverse".

Newman comments on page 11 of his Varieties of the Fugio Cent -- "Instances where the design on one side is also evident on the opposite side are common in specimens of the Fugio Cent and appear to have been caused by improper striking".

This phenomenon, which I call the "Struck Through" characteristic, is actually the effect usually called clicking marks and is the result of mutual die damage which occurred when the dies came together without a planchet in place. That Crosby would refer to the effect in the terms "rings struck through from the obverse" is quite understandable when considered in view of the fact that many of the more apparent markings of this nature show no obvious indication of being a result of mutual die damage. Many times these "struck through" rings appear on varieties having no markings of any sort on the opposite side of the coin, and it might be natural to suspect that the striking pressure could result in a shearing force which would cause an inverted impression to push or be "struck through" the body of the planchet. I believe this is the event that Crosby considered, incorrectly, to have occurred.

At this point, it would be well to qualify the use of the terms reverse and obverse in relation to the Fugio Cent. Crosby designated the sundial and date side as the reverse; the ring side as the obverse. The terms are used in this context in the quotations above; however, in other parts of this commentary and any future discussion, I shall use the word obverse to designate the sundial and date side and the word reverse to designate the ring side. This also conforms with the designations of Newman and others in current literature.

A study of the clicking marks on the Fugios is interesting in several respects. First, it quickly becomes apparent that this phenomena is a wonderful tool when used in conjunction with the other more obvious indicators such as die breaks, and for determining the sequence of usage of the various dies and their combinations and possible recombinations. Secondly, one discovers that clickage was not infrequent; almost every Fugio Cent shows some evidence of mutual die damage. On many varieties it can be noted that this has occurred numerous times and in several relative die positions. Thirdly, it becomes apparent that the clicking marks do not match up on reverse and obverse of many varieties; then one begins to recognize that dies which are thought to have been used in only a few combinations bear markings which might have been made by other dies, or by unknown dies. Finally it becomes apparent that a sufficient amount of evidence can be gathered to make a relatively positive identification of the die which caused the damage and to establish where this occurred in the striking sequence.

The mechanism of clicking is easy to understand but is somewhat difficult to visualize physically in terms of the marks appearing on a finished coin. When two dies come together without a planchet between them, the impact is absorbed by the high points on each die. These high points are the surfaces which produce the fields of the coin and in the case of the Fugio are the areas within the thirteen rings on the reverse, and on the obverse are the areas associated with the outer one-quarter inch of the diameter. This includes the sun, date, base of the sundial, and FUGIO. Most of the dies were doomed to the extent that only in rare cases did the more central areas of the dies absorb significant force.

When the dies came together with great force, the mutual die damage resulted. The areas within the links on the reverse became incuse into the obverse die field. In the portions of the obverse field having incuse features, this raised image appeared on the reverse die. On subsequent coinage this damage always appeared in the lowest areas of the field since die high points came together, and raised portions appear incuse on the opposite side, in reverse.

It appears that, in general, the reverse dies were harder than obverse dies since the reverse dies damaged the obverse dies to a greater extent in most cases. This probably was a result of the more difficult task of hardening an obverse die as compared with a reverse. Since the obverse dies were made from a much more detailed hub than the reverse, they were more likely given the greater care in manufacture as regards annealing and subsequent final hardening and perhaps were somewhat softer. The net result was an excess of the rings "struck through". Tests on any extant dies could verify this conclusion. This type of mutual die damage tended to correct itself with continued use of the dies. Generally, the more severe the blow the more severe was the rupture of the hardened surface layer and the quicker the damage worked itself out of the die. This progressive working out can be seen on a number of varieties.

A second severe impact of a die with, for instance, a different die than the initial impact, resulted in substantial elimination of the more significant features such as the incuse letters, since these, being the highest points on the dies, absorbed a greater portion of the total force and being softer than the surrounding detail, were driven back into the die face. A new set of clicking marks, sometimes in addition to and sometimes instead of the old markings, would then appear on subsequent coinage.

A great deal of confusing evidence was also generated in this process. Quite a bit of relative rotation of the dies occurred during the striking of one combination and resulted in multiple sets of clicking marks. In a number of cases upset reverses (rotated 180° from the usual position) occurred. Apparently the dies were not keyed. Often the clicking marks on one half of a coin were generated at a different time than those on the other half indicating poor shimming of the die in the mount resulting in non-parallel die faces.

It is possible in many cases to identify from the clicking marks on a reverse the obverse die which caused the marks. It is also possible to determine the relative position of the dies at the time the damage occurred. For example, the K reverse shown in Newman's Varieties of the Fugio Cent shows clicking marks on the sundial base below the WE ARE ONE as opposed to the I reverse next to it which shows the sundial base above the motto. This indicates the use of the K die in an upset position at the time of damage. Detailed examination of this particular coin might permit identification of the obverse causing the damage, if from a die other than its regular obverse. Obverse dies can usually be matched with their clicking marks by careful measurement

of letter spacings in the FUGIO, the date, and the motto. The space between the lower tips of the sevens in the date are one of the more useful measurements. Quite often one or more of the cinquefoils are clearly visible and serve as an additional check.

An excellent example of readable clicking marks is found on the reverse of 1-B. On specimens which were struck shortly after the initial damage in the 1-B configuration, the motto under the sundial is clearly evident incuse on the B reverse. In ring six appears the MI of MIND, in ring seven the D -, and O in ring eight and the R in ring nine. Also in ring six, but lower, appear the US in BUSINESS and in ring seven a portion of the N and all of the E. In rings 10, 11 and 12 respectively can be seen the incuse imprint of the cross following the date, the base of the 7 and a portion of the 8, and the base of the first 7 and the 1. These all match perfectly with the "struck through" rings on the 1 obverse. There is only the slightest evidence of the incuse FUGIO and only a slight trace of the "struck through" rings over the FUGIO on the obverse. The dies were not parallel when this damage occurred.

If we now examine the B reverse in the 8-B combination we discover an entirely different set of clicking marks and a trace of the older marks. Continuing on to the 11-B combination we find none at all! Basing our judgement entirely on clicking marks from three individual coins we would have to conclude that the order of striking of the B reverse was first with the 11, then 1 and finally 8 die. This checks well also with the diebreak which develops from ring 3 (this is Newman's ring 11) to the edge. This diebreak does not show on 1-B's but does appear on 8-B's. I am not certain about the 11-B since the specimen with which I worked was double struck showing two dates and two suns, and ring 3 was not visible on either reverse. Examination of other 11-B's reveal extremely heavy clicking marks on both obverse and reverse and the obvious die break in ring 3. Another point of interest on the B reverse is the fact that it represents one of the few major errors in punching of the WE ARE ONE. The word ONE was punched as the center line rather than the proper ARE. Fortunately this was done rather lightly and could be corrected by heavily repunching the A over the O and the R over the N. The A over O is clearly seen, the R over N is apparent only on very fine specimens. In addition to this mistake, the letters are quite uneven in depth, the WE being extremely lightly punched as is the last E in ARE. The B reverse is an example of the poorest workmanship to be found on any of the reverses.

Some of the more interesting examples of clicking marks are to be found on the following dies: The 1 and B of 1-B; the 11 of 11-X; the U of 12-U and 18-U, the 17 of 17-S; the 18 of 18-H and 18-U; the M of 22-M which shows two sets inverted from each other; and the I of 21-I which shows none, one, two and perhaps three different sets on various die states. A number of those above show multiple sets. Some K reverses show marks in the upset position! There is a slight evidence on the A reverse which is known only in combination with the 11 die, that the A die may have been used with an obverse other than 11.

IV. Conclusion

These comments on the Fugio Cents of 1787 have presented a few of the interesting features of this fascinating series of coins. Much of the material is of course supposition but is based on the evidence of observation which it is hoped, for the most part, is correct. Much more could have been written on each of the items discussed, and some other interesting features will be mentioned at a later time.

The observations and conclusions of other collectors of this series will be valued and welcome.

James C. Spilman
Garland, Texas

● A NEW CONNECTICUT REVERSE, Z(25) ●

The 1787 Connecticut "Z" reverses provide what is probably the most interesting sequence of sub-varieties in the entire Connecticut series. So the discovery of a new member of this family is indeed an event of great import.

Miller describes twenty-four different "Z" dies, many of which were, in the undersigned's opinion, altered one from the other. A good example of this might be cited from evidence of the blundered N of INDE which appears in both Z(21) and Z(22). Miller says of the former, "N struck with a punch altered probably from an O." Concerning the latter, he says, "N struck with same altered punch as in Z(21)."

I do not agree that there could possibly be such a thing as an N punch altered from an O punch, showing both letters at the same time. There would be no metal in the center of the O to make the diagonal of the N, unless the former were entirely ground down; but such is not the case because both letters are of equal height. Therefore, I believe that the blunder in question was made, like so many others in the legends and dates of the Early American Series, by first striking the die in error with an O punch, then correctly striking on top of it with an N punch. W. H. Breen evidently concurs in this theory; vide "Blundered Dies", item no. 35.

See the adjoining plate for an illustration of the aforementioned blundered N, which was kindly photographed by W. P. Keller from the 33(46)-Z(21) in his own collection. Our thanks to Mr. Keller for his cooperation.

As mentioned in the last Newsletter, Z(25) is a new die unknown to Miller. We are now pleased to publish for the first time its numismatic description as reported by C. H. Hawley who discovered the variety in combination with obverse 33(29). The accompanying illustration is also thru the courtesy of Mr. Hawley to whom we are deeply indebted for his courtesies.

"First cinquefoil slightly closer to foot than to I. I distant from N. NDE evenly spaced. First colon low; lower dot slightly below lowest horizontal stroke of E. Second, third and fourth cinquefoils widely but evenly spaced. Top leaf of branch points directly at third cinquefoil. Branch hand opposite E and the space between D and E. Fifth cinquefoil midway between head and pole, and on a horizontal plane. TL higher than adjoining letters. L tips slightly to left. Last cinquefoil opposite upper dot of colon, and close to shield. All figures in date break the lower exergue line. Numeral 8 higher than the others."

Edward R. Barnsley



1787 Connecticut Reverse Z²¹ Showing Blundered
N in INDE



New Connecticut Reverse Z²⁵ Reported by C.H. Hawley